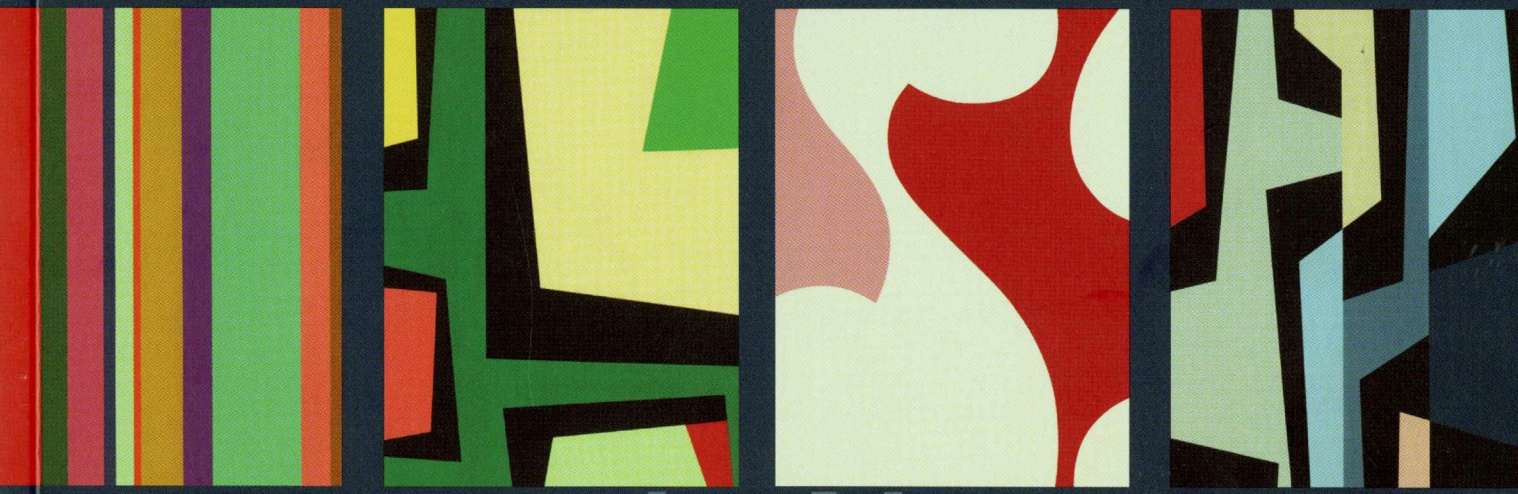
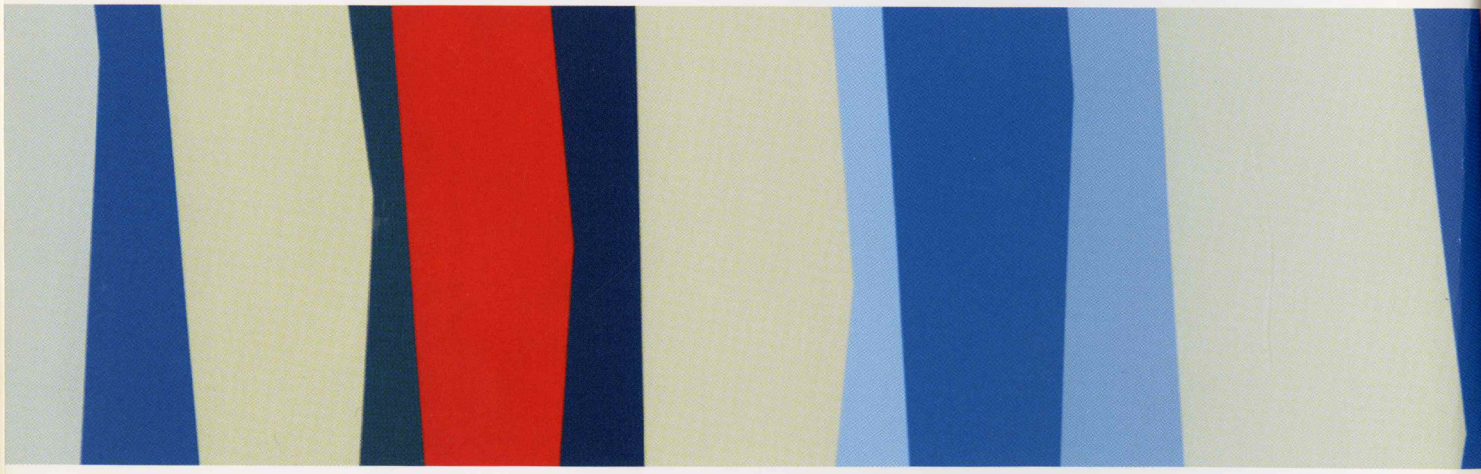


karl benjamin

paintings from 1950-1965

karl benjamin

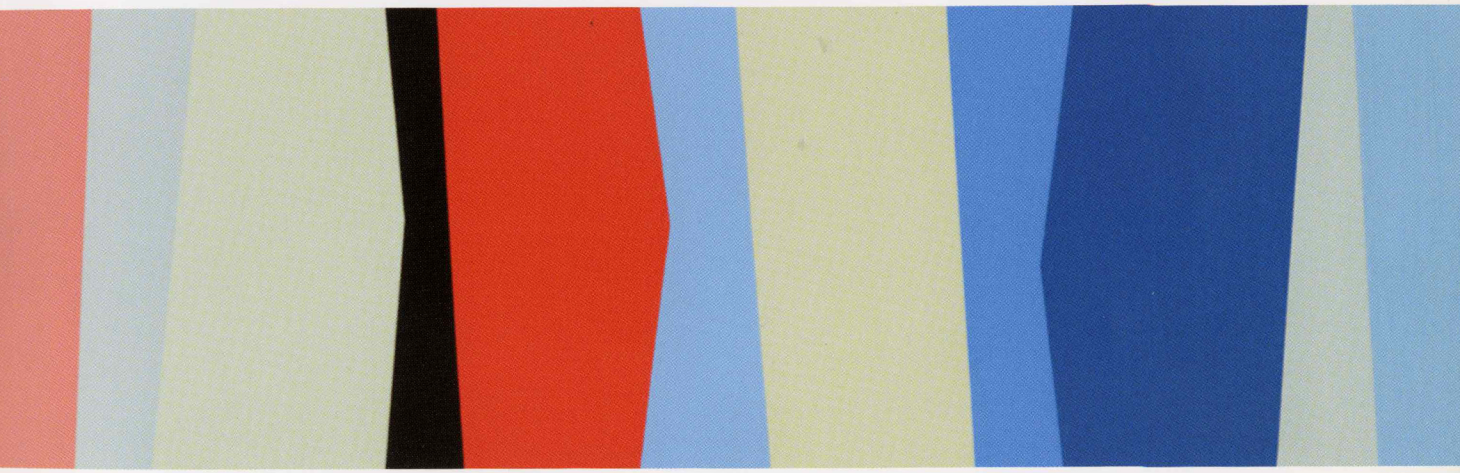
paintings from 1950-1965



karl benjamin

paintings from 1950 - 1965

january 10 - april 10 2004



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harold b. nelson

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karl benjamin: the early years

There is something profoundly reassuring about the abstract paintings of California modernist Karl Benjamin. From the irregular, asymmetrically-composed and coloristically-subdued paintings of the early 1950s such as *Untitled of 1954 (Plate 2)* to the complexly-overlaid, geometric compositions of the mid-1960s such as *VH #2 of 1963 (Plate 22)*, a buoyant optimism permeates his work.

Born in Chicago in 1925, Karl Benjamin began his undergraduate studies at Northwestern University in Evanston, Illinois in 1943. His work was interrupted later that year when he enlisted in the U.S. Navy during World War II. After three years of military service – from 1943 to 1946 -- he moved to California where he resumed his studies in 1946 at the University of Redlands. He was awarded a B.A. degree in 1949 with a combined major in English literature, history and philosophy.

In 1949, married, with a young family, and with teaching credentials in hand, Benjamin accepted an elementary school teaching position in Bloomington, California. A dedicated and inspirational instructor, he taught at the fourth through eighth grade levels for over twenty-nine years – in Bloomington for two years and subsequently in Chino. Benjamin retired from public school teaching in 1977. In 1979 he was appointed Professor of Art and Artist-in-Residence at Pomona College. He also served as Professor of Art at the Claremont Graduate School from 1979 until his retirement in 1994. Enormously well-regarded by his students and with an uncanny ability to identify and nurture emerging talent, Benjamin has influenced an entire generation of California artists.

When Benjamin moved to Claremont in 1952, this vibrant, college town east of Los Angeles was home to an extraordinarily lively art scene. Among the artists living and working there were the well-regarded artists Millard Sheets, Paul Darrow, Douglas McClellan, Susan Lautman Hertel and James Hueter; ceramists Harrison McIntosh and Rupert Deese; designers and enamelists Jean and Arthur Ames (Jean Ames was later to become Benjamin's mentor in his graduate studies at Claremont); furniture designer Sam Maloof, and many others.

Benjamin first began painting in 1951. Largely self-taught, he learned about painting by poring through art books and magazines and by visiting museums and galleries in Los Angeles to see work by a new generation of European and American abstractionists. Several of the painters he most admired at the time were Lyonel Feininger, Joan Miro, Piet Mondrian, and Juan Gris. Benjamin was able to see work by Miro and Feininger at the Frank Perls Gallery in Beverly Hills and work by other abstract painters at the Pasadena Art Museum.

According to Benjamin, his very earliest work was influenced by the highly-charged paintings of Abstract Expressionist artists Willem de Kooning and Adolph Gottlieb, as well as by the work of numerous other American and European artists he had seen reproduced in the pages of contemporary art publications. By the mid-1950s, however, Benjamin had found his own voice and began creating increasingly abstract paintings free of the boldly expressive gestures that characterize Abstract Expressionism. According to the artist: *Early in my painting years, I worked in an Abstract Expressionist vein, but since my exhibition at the Pasadena Museum in 1954, my work (oil on canvas) has dealt with hard-edge, more-or-less geometric forms, and with an intensive exploration of color.* However, the highly subjective, intuitive approach to painting which characterizes the work of the Abstract Expressionists continued to exert an influence on the artist for, in describing his working process, Benjamin acknowledged in an essay published in 1986: *I am an intuitive painter, despite the ordered appearance of my*

paintings, and am fascinated by the infinite range of expression inherent in color relationships. For the past fifteen or twenty years, I have been working with systems including relatively simple numerical progressions, modular constructions, and random sequences. Images formed thusly emerged in very surprising and gratuitous ways, as opposed to being drawn or designed in what had become, for me, on hindsight, a rather self-conscious operation.

Benjamin's bold abstractions were immediately well received by critics, curators, and collectors, alike. The pioneering Pasadena Art Museum gave him a one-person exhibition in 1954. The Long Beach Museum of Art subsequently showed twenty-one of his newest paintings in a solo exhibition in 1958 entitled *Karl Benjamin: Abstract Classicism.* A critic for the Long Beach Press-Telegram responded to the show with remarkable enthusiasm, writing: *Abstract compositions show the artist's versatile treatment of both form and color relationships. Benjamin uses strict limitations in both patterns and flat color areas. Characteristic is his restricted palette. Often he uses one or two hues for a variety of changing tonal areas which are held together with black. The effect is brilliant and dynamic.*

Long Beach had also featured Benjamin's work earlier that same year in an exhibition entitled *Arts of Southern California II: Painting.* Of the painting included in this group exhibition entitled Small Planes, Blue, White and Pink of 1957, Benjamin wrote: *The painting is one of a series of oils and drawings which I believe grew from another series based on windows, or openings in space. In this particular painting, the windows became more positive, some of them moving in front of the picture plane, others to the rear, or behind. The palette was subdued and restricted, as it remained throughout the series. In this instance, I used one red and one blue. The black was used pure and only by itself. It created sufficient space for the other areas to exist.* Benjamin's words could also quite easily serve to describe his *Green Moon with Windows of 1957 (Plate 5)*, a stunning painting featured in *Karl Benjamin: Paintings from 1950 – 1965.*

In 1959, art critic Jules Langsner included Karl Benjamin along with fellow artists Lorser Feitelson, Frederick Hammersley, and John McLaughlin in a highly important exhibition entitled *Four Abstract Classicists* at the Los Angeles County Museum of Art. This influential exhibition later traveled to the San Francisco Museum of Modern Art, the Institute of Contemporary Art in London, and to Queen's College in Belfast, Ireland. In England the exhibition was renamed *West Coast Hard Edge* using the term Langsner had coined to describe the work of the four painters. In his essay for the catalogue, Langsner described Benjamin's work of the period: *The elongated forms in the Karl Benjamin paintings interlock in a continuous composition that seems to be without beginning or end. Whenever one of these zigzag shapes appears to overlap an adjacent zigzag, it tucks itself in somewhere else. According to Benjamin, 'Each shape or form is almost part of a great sheet with only this little part showing to let you know the whole exists.' Benjamin is a subtle colorist, inclined towards closely orchestrated hues to create effects in concert.* According to Langsner, the formal harmony, "impeccable order," and seamless integrity of the work of these four painters, identified them as Abstract Classicists and linked them to earlier artists with similar concerns such as Nicholas Poussin and Jacques Louis David.

Four Abstract Classicists was enormously important in that it helped to establish the artist's national reputation and through this exhibition, Benjamin and his work became well-known to critics and influential curators

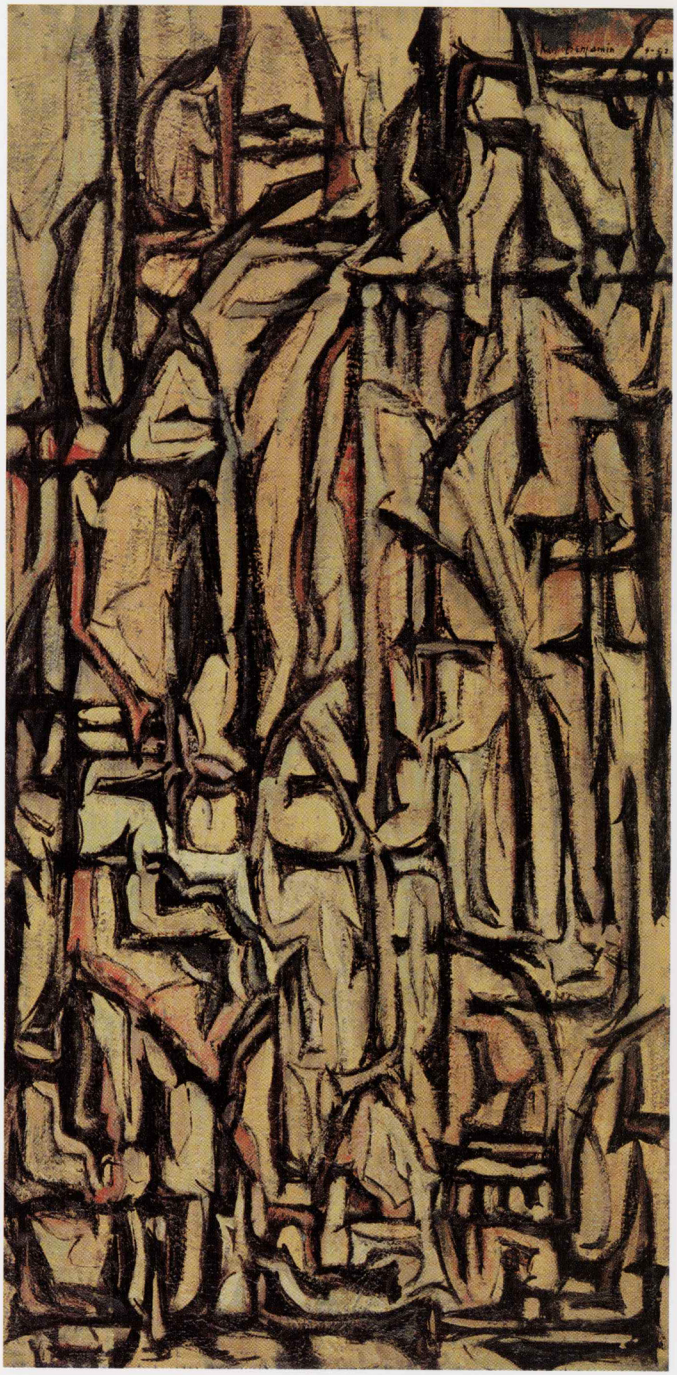
throughout the country. Within a year, Benjamin was featured in the 1960 exhibition *Purist Painting*, organized by the American Federation of Arts, which traveled to several major institutions across the country including the Walker Art Center in Minneapolis, the Everson Museum of Art in Syracuse, and the Columbus Museum of Art, Ohio. In 1962, he was included in no fewer than two exhibitions at the Whitney Museum of American Art – *Geometric Abstraction in America* and *50 California Artists* and in 1965 he was featured in the Museum of Modern Art's watershed *The Responsive Eye*, among the first exhibitions to introduce American audiences to Op Art.

Benjamin later received what he considers to be one of the foremost honors of his career when he was awarded two National Endowment for the Arts grants, the first in 1983 and the second in 1989.

Throughout his long and richly productive career, Karl Benjamin has approached painting in a serial manner, producing related works which explore similar shapes, structures, and geometric configurations in various combinations of color and value. *Karl Benjamin: Paintings from 1950 - 1965* provides a selective overview of the work Benjamin produced in the richly productive period between 1951 and 1965. While a concern for geometry and formal structure emerged during this period, Benjamin's paintings ultimately celebrate color and the rich variety of relationships and associations color evokes. The high-spirited optimism one sees in artist's work emerges from his conviction that there is infinite beauty, infinite variety in the universal language of color, shape and form.

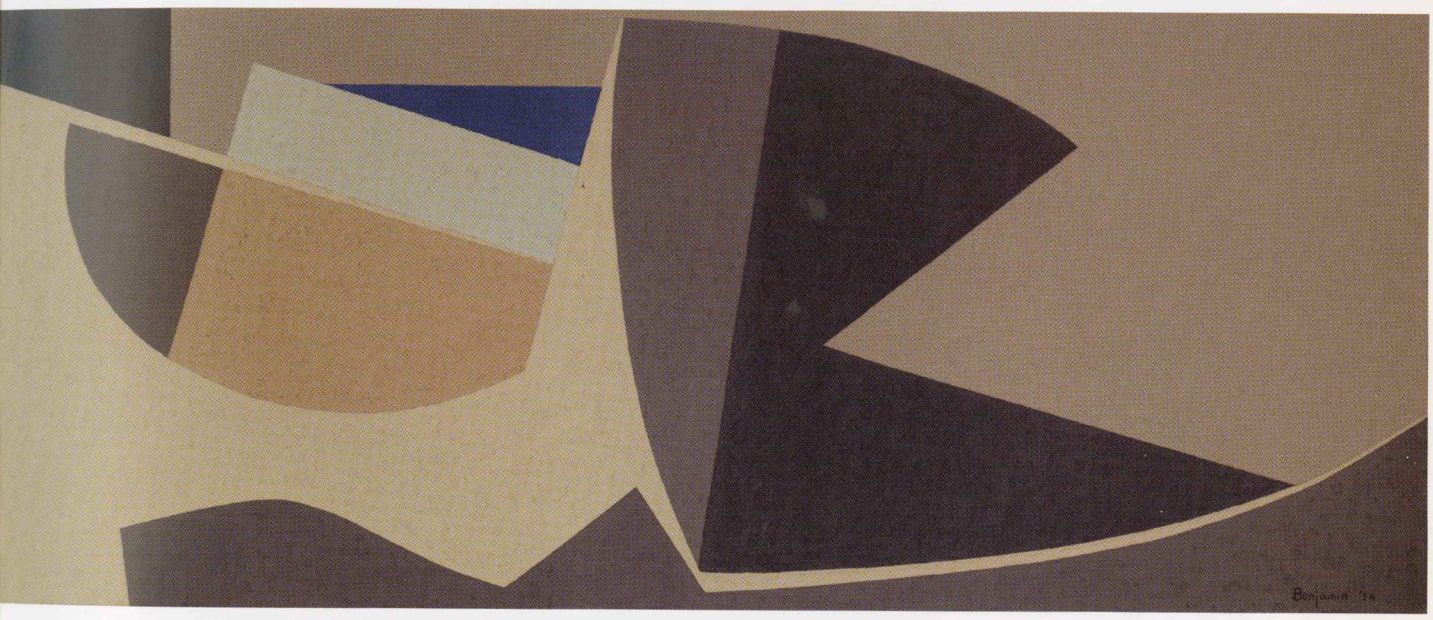
Harold B. Nelson
Director, Long Beach Museum of Art

plates



1.
Untitled

1952
oil on wood panel
48 x 23 1/2 inches
121.9 x 59.7 centimeters



2.
Untitled

1954
oil on masonite
18 1/2 x 43 1/2 inches
47 x 110.5 centimeters

3.
Red Sun/Blue Moon

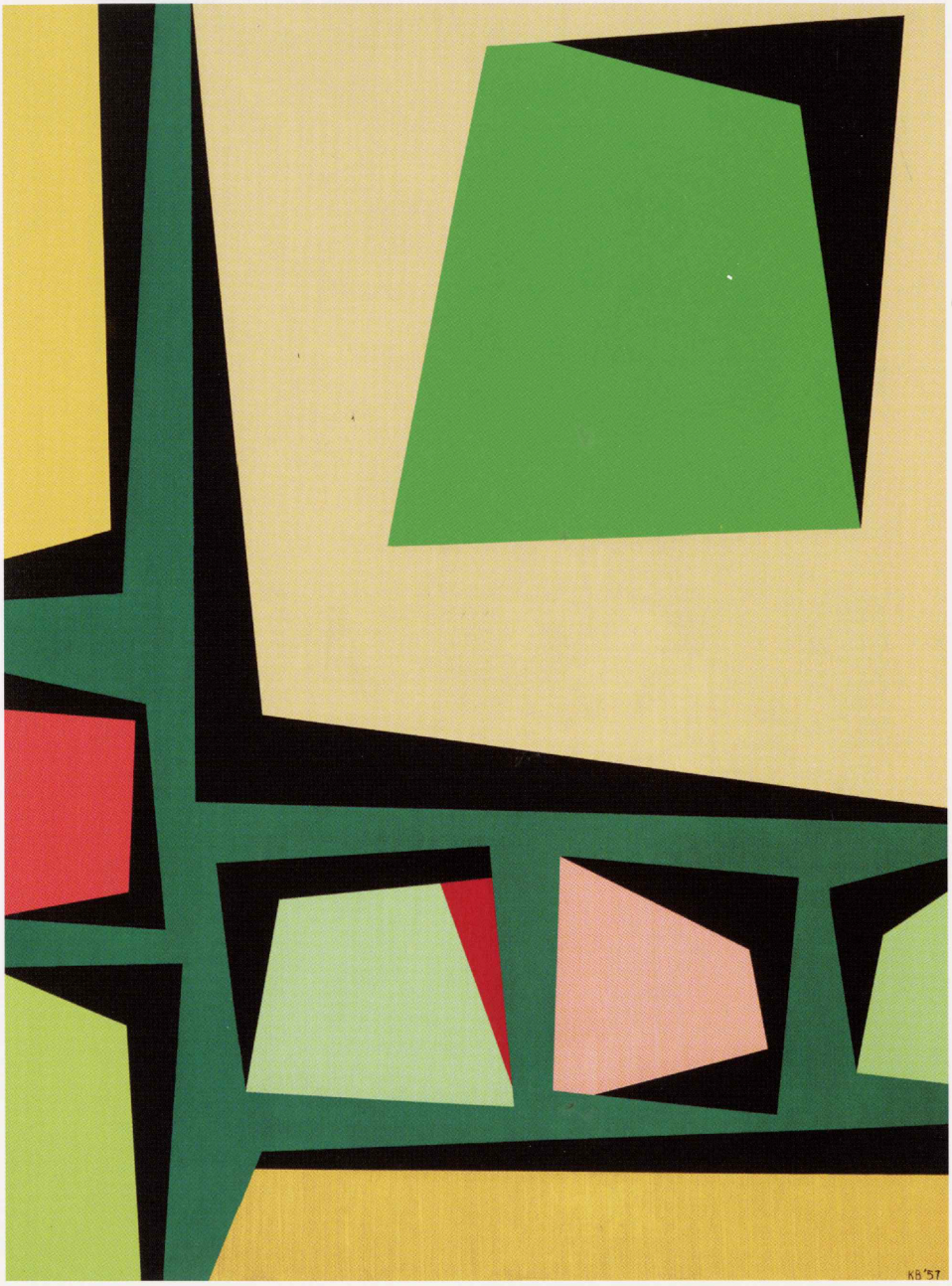
1954
oil on canvas
41 x 26 inches
104.2 x 66 centimeters

4.
Easter

1957
oil on canvas
36 x 48 inches
91.5 x 122 centimeters

5.
Green Moon with Windows

1957
oil on canvas
40 x 30 inches
101.6 x 76.2 centimeters

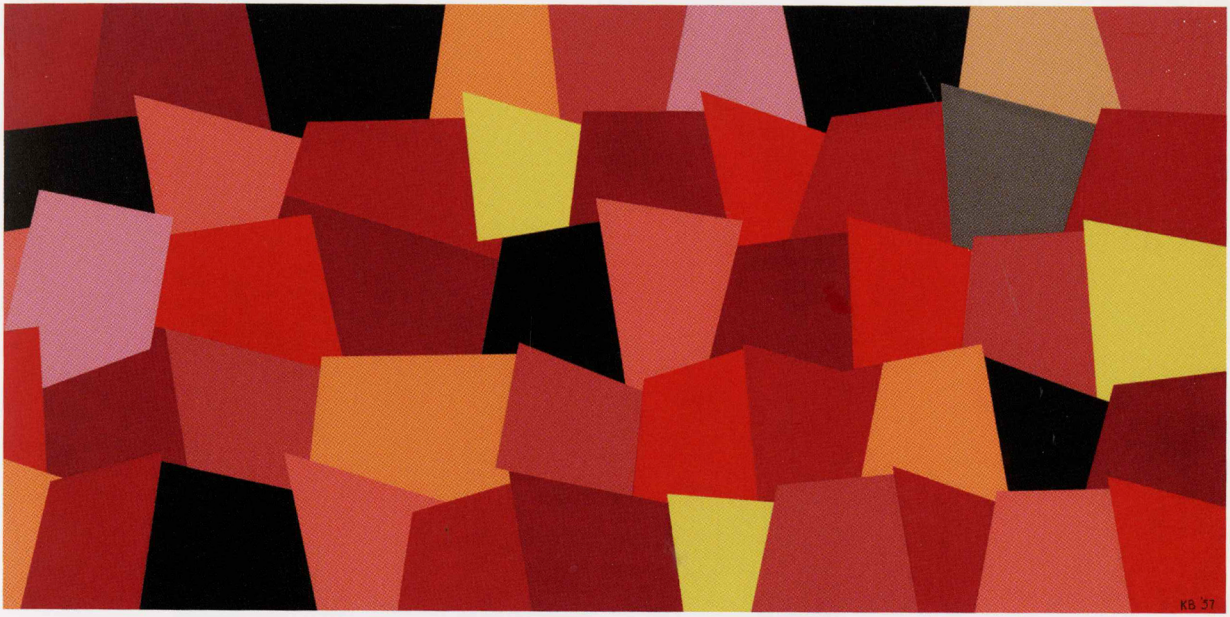

KB'57

6.
Totem Group III

1957
oil on canvas
50 x 30 inches
127 x 76.2 centimeters

7.
Red, White, Blue

1957
oil on canvas
30 x 50 inches
76.2 x 127 centimeters

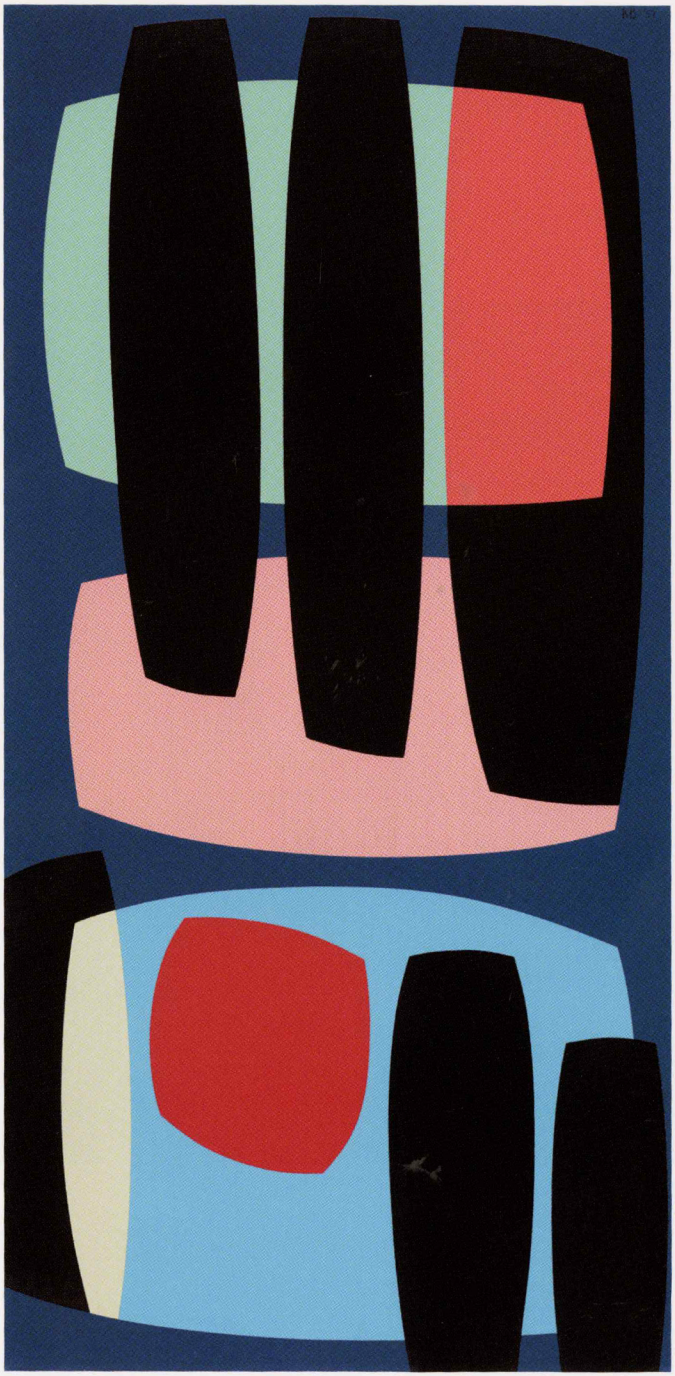


8.
Untitled

1957
oil on canvas
20 x 40 inches
50.8 x 101.6 centimeters

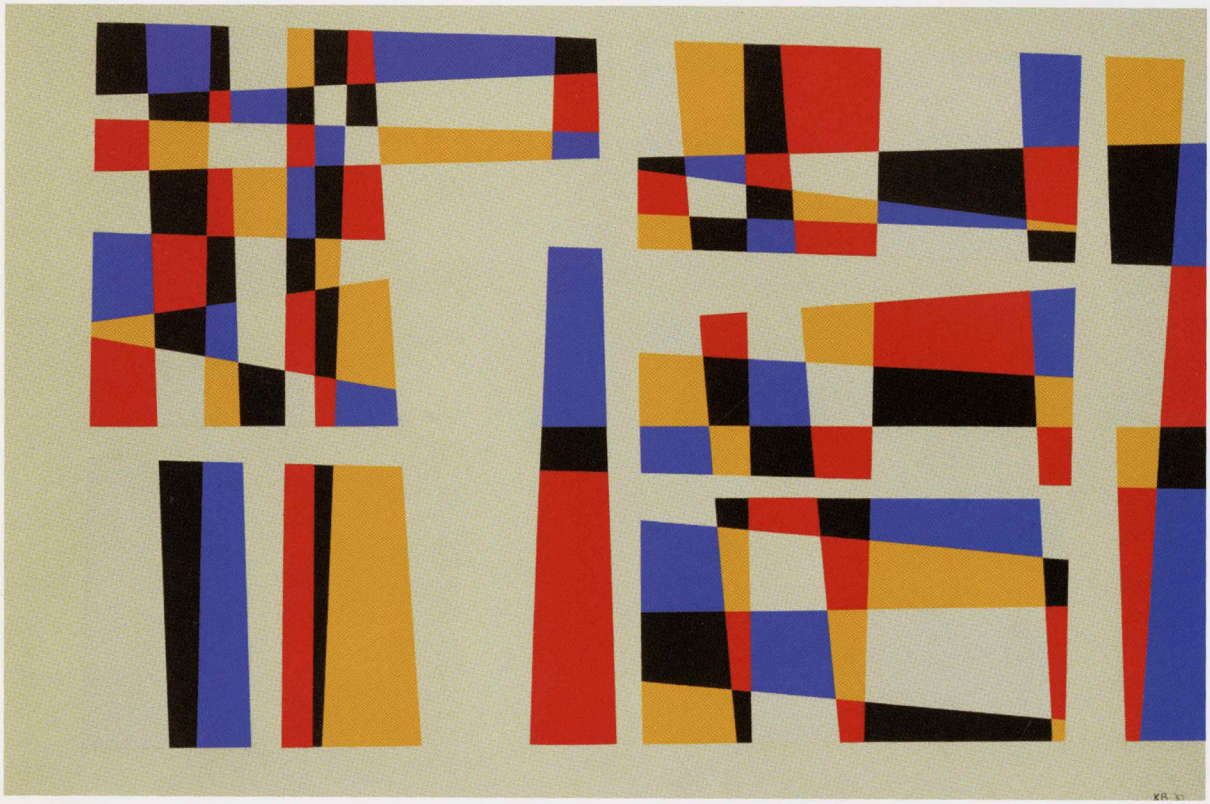
9.
Black Pillars

1957
oil on canvas
48 x 24 inches
122 x 61 centimeters



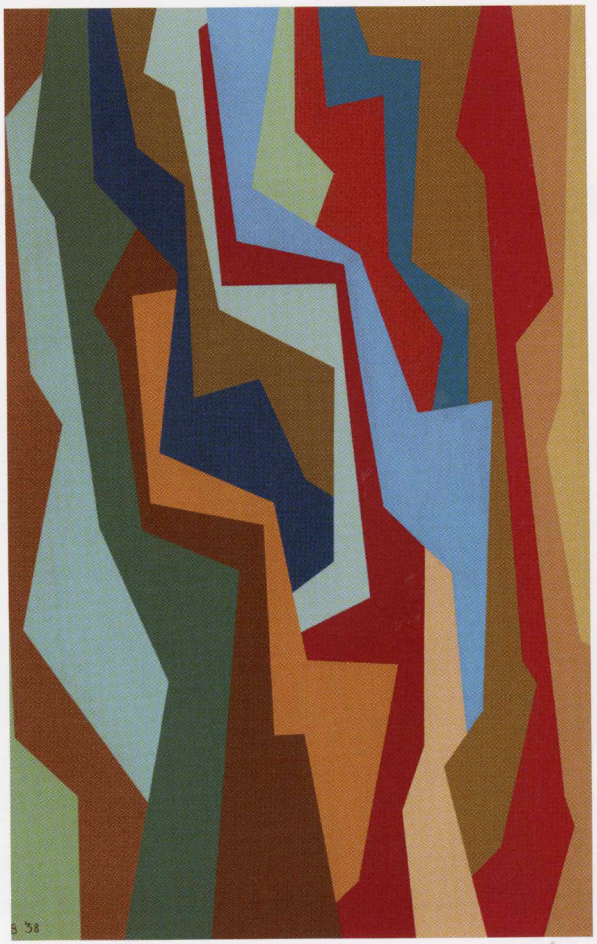
10.
Chino Hills

1957
oil on canvas
22 x 34 inches
55.9 x 86.4 centimeters



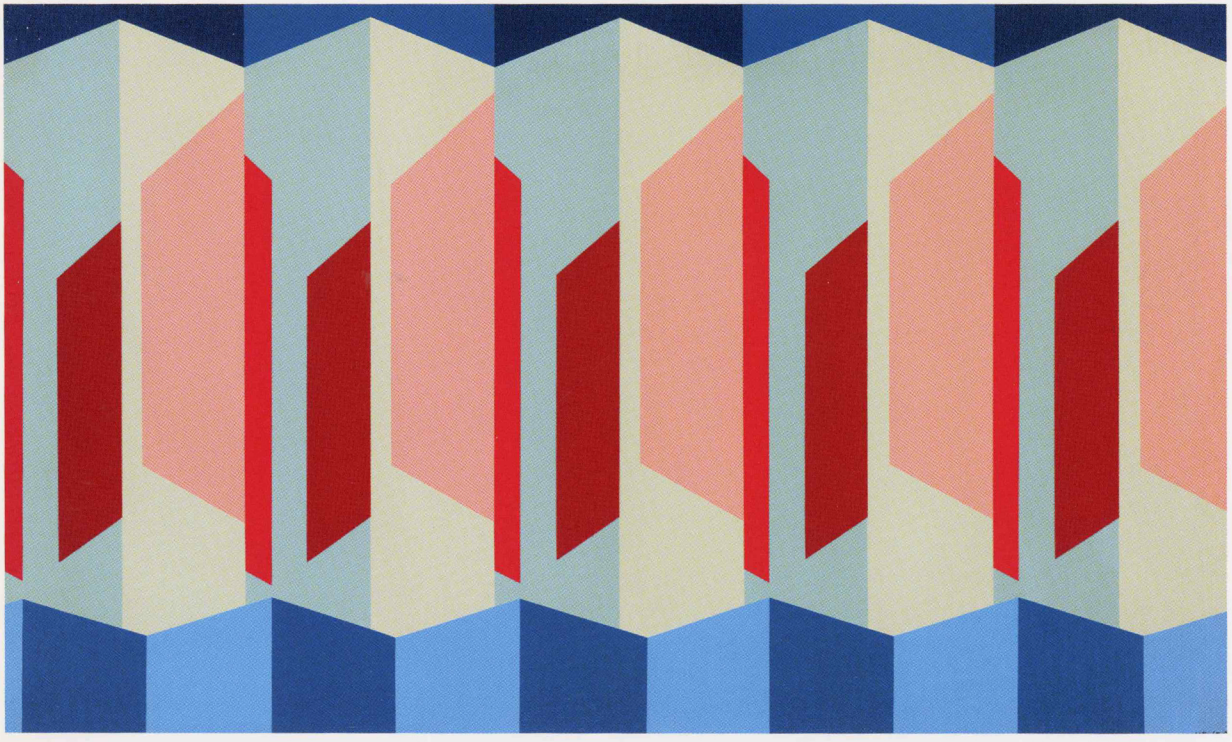
11.
Untitled (Mondrian)

1957
oil on canvas
24 x 36 inches
61 x 91.5 centimeters



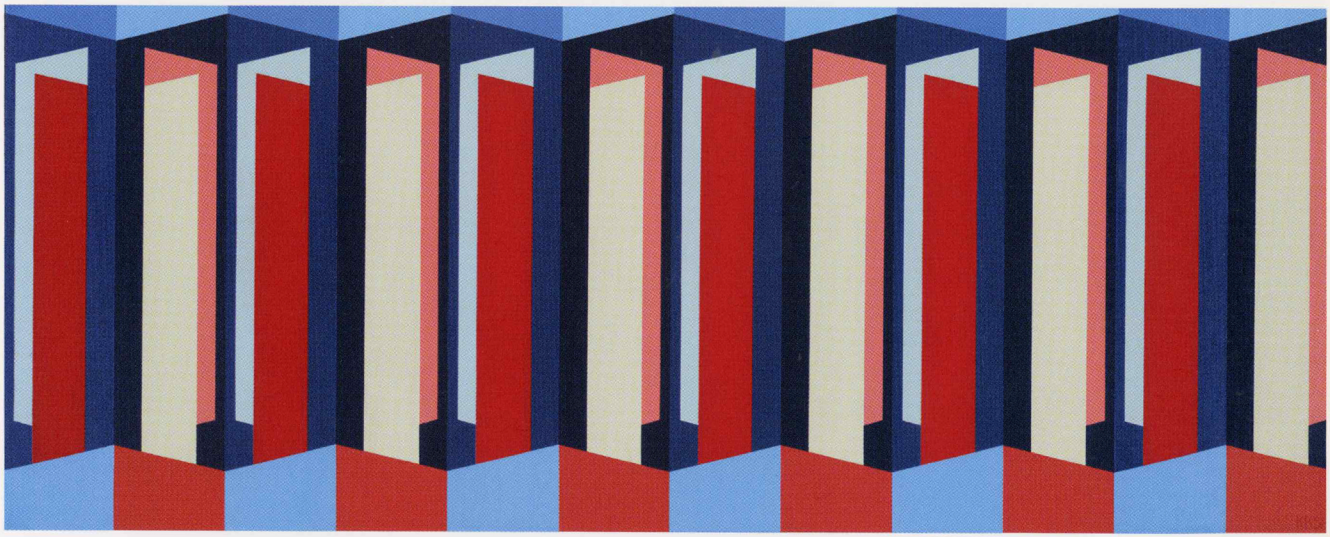
12.
Interlocking Forms

1958
oil on canvas
22 x 14 inches
55.9 x 35.6 centimeters



13.
Red, Blue, Pink Symmetry

1958
oil on canvas
30 x 50 inches
76.2 x 127 centimeters

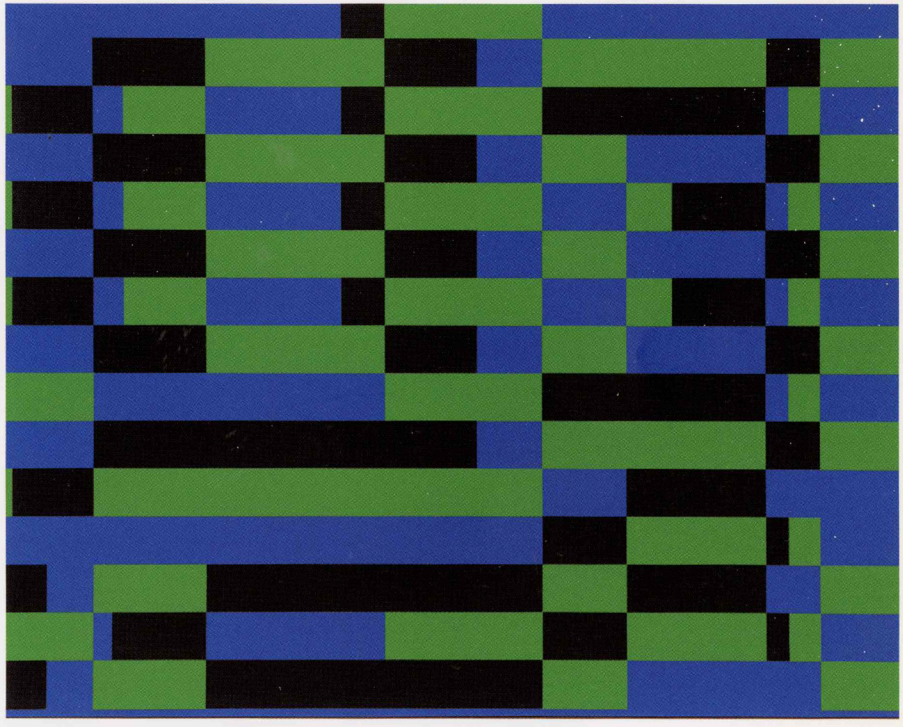


14.
Red, White, Blue
Symmetry II

1958
oil on canvas
20 x 50 inches
50.8 x 127 centimeters

15.
Interlocking Forms (violet/burnt umber)

1958
oil on canvas
50 x 30 inches
127 x 76.2 centimeters

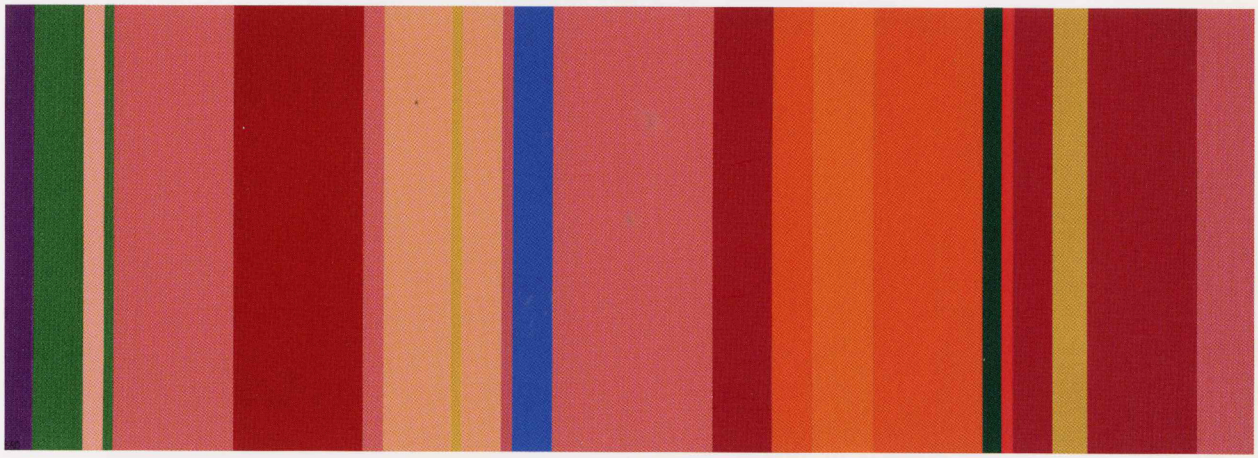


16.
Bars: Black/Blue/Green

1959
oil on canvas
40 x 50 inches
101.6 x 127 centimeters

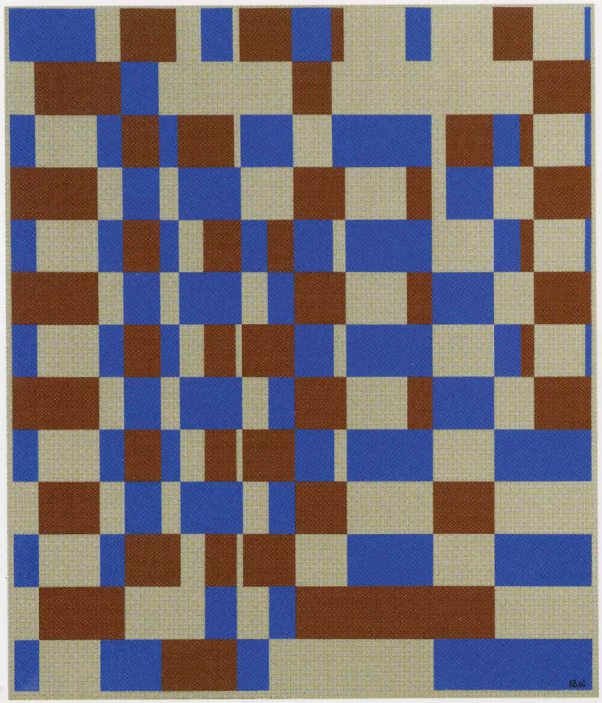
17.
VS #1

1959
oil on canvas
30 x 24 inches
76.2 x 61 centimeters



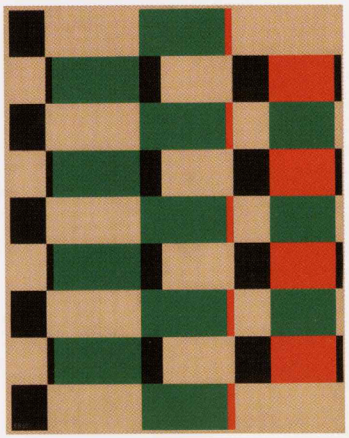
18.
VS#10

1960
oil on canvas
18 x 50 inches
45.7 x 127 centimeters



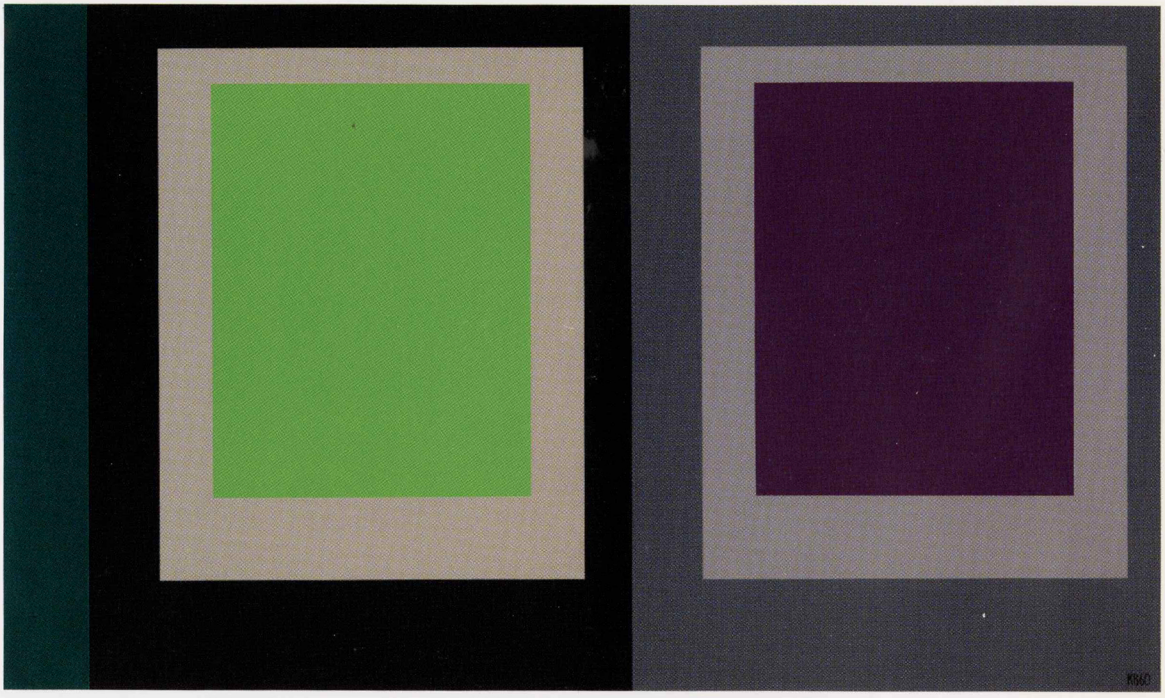
19.
Bars: Blue/Brown/White

1960
oil on canvas
42 x 36 inches
106.7 x 91.5 centimeters



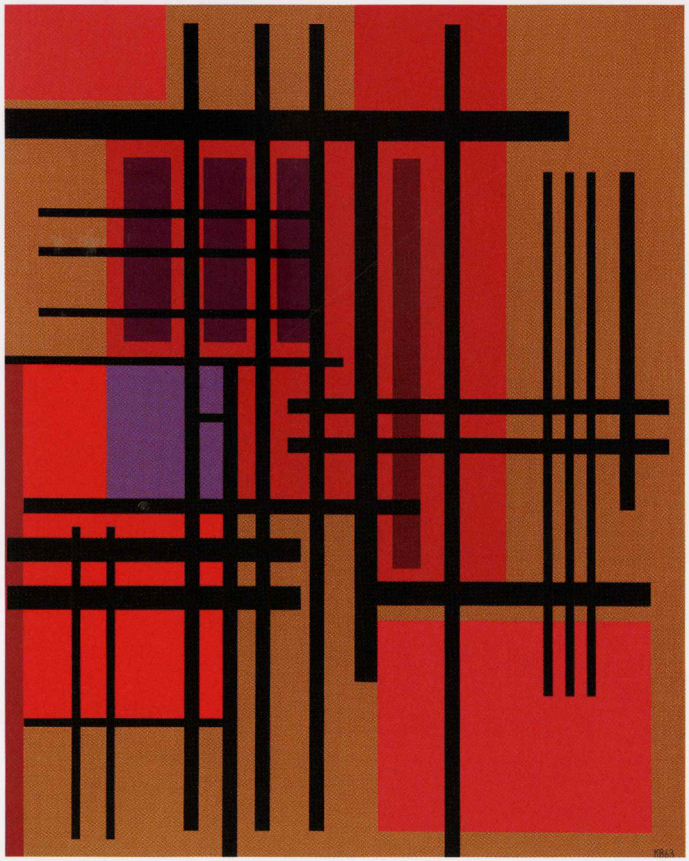
20.
Untitled
(green/tan/black/orange)

1960
oil on canvas
20 x 16 inches
50.8 x 40.7 centimeters



21.
Untitled

1960
oil on canvas
30 x 50 inches
76.2 x 127 centimeters



22.
VH #2

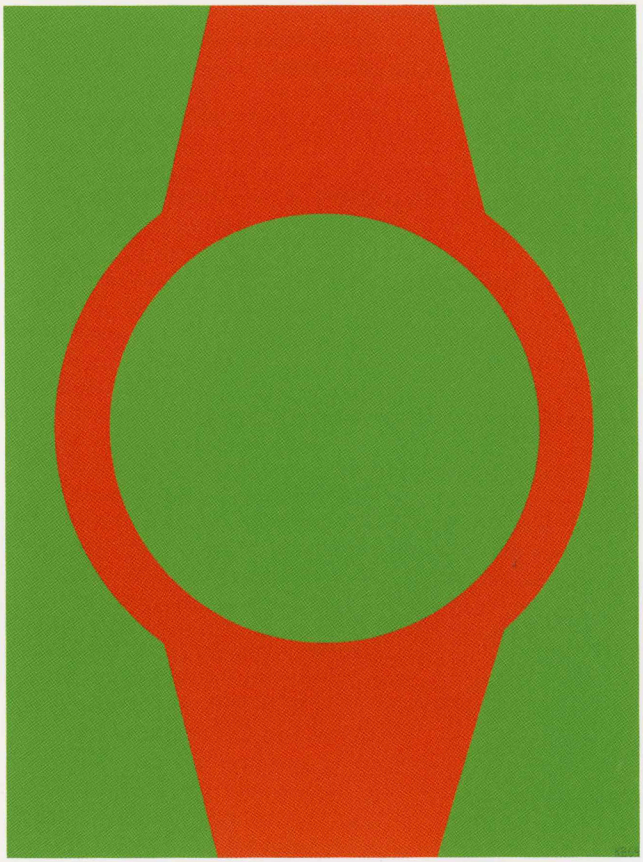
1963
oil on canvas
50 x 40 inches
127 x 101.6 centimeters

23.
Landscape Forms

1961
oil on canvas
60 1/4 x 42 inches
153 x 106.7 centimeters

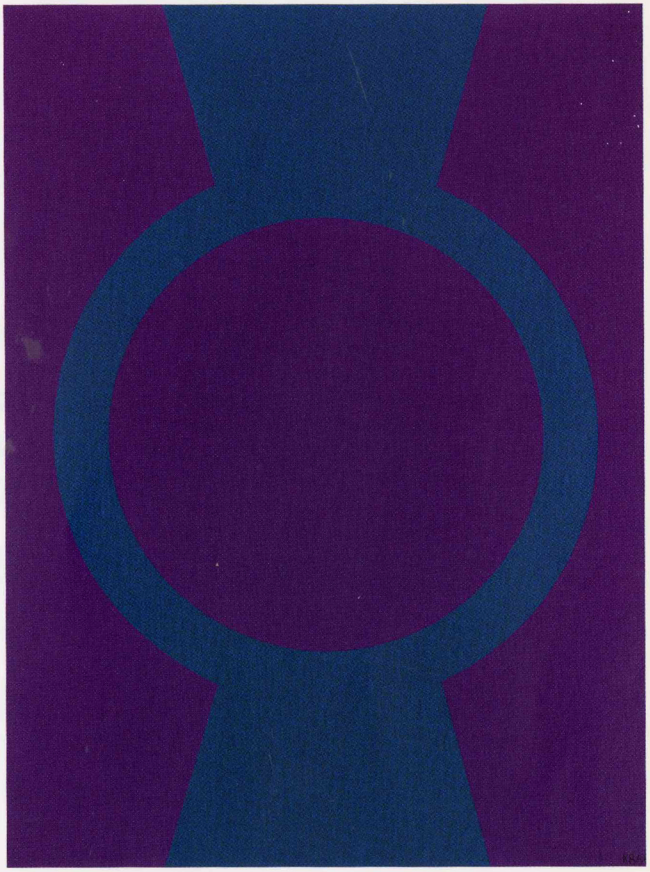
24.
#9

1963
oil on canvas
42 x 34 inches
106.7 x 86.4 centimeters



25.
#26

1964
oil on canvas
51 x 38 inches
129.5 x 96.5 centimeters



26.
#27

1964
oil on canvas
51 x 38 inches
129.5 x 96.5 centimeters

1.
Untitled, *1952*
oil on wood panel
48 x 23 1/2 inches
121.9 x 59.7 centimeters

2.
Untitled, *1954*
oil on masonite
18 1/2 x 43 1/2 inches
47 x 110.5 centimeters

3.
Red Sun/Blue Moon, *1954*
oil on canvas
41 x 26 inches
104.2 x 66 centimeters

4.
Easter, *1957*
oil on canvas
36 x 48 inches
91.5 x 122 centimeters

5.
Green Moon with Windows, *1957*
oil on canvas
40 x 30 inches
101.6 x 76.2 centimeters

6.
Totem Group III, *1957*
oil on canvas
50 x 30 inches
127 x 76.2 centimeters

7.
Red, White, Blue, *1957*
oil on canvas
30 x 50 inches
76.2 x 127 centimeters

8.
Untitled, *1957*
oil on canvas
20 x 40 inches
50.8 x 101.6 centimeters

9.
Black Pillars, *1957*
oil on canvas
48 x 24 inches
122 x 61 centimeters

10.
Chino Hills, *1957*
oil on canvas
22 x 34 inches
55.9 x 86.4 centimeters

11.
Untitled (Mondrian), *1957*
oil on canvas
24 x 36 inches
61 x 91.5 centimeters

12.
Interlocking Forms, *1958*
oil on canvas
22 x 14 inches
55.9 x 35.6 centimeters

13.
Red, Blue, Pink Symmetry, *1958*
oil on canvas
30 x 50 inches
76.2 x 127 centimeters

14.
Red, White, Blue Symmetry II, *1958*
oil on canvas
20 x 50 inches
50.8 x 127 centimeters

15.
Interlocking Forms (violet/burnt umber), *1958*
oil on canvas
50 x 30 inches
127 x 76.2 centimeters

16.
Bars: Black/Blue/Green, *1959*
oil on canvas
40 x 50 inches
101.6 x 127 centimeters

17.
VS #1, *1959*
oil on canvas
30 x 24 inches
76.2 x 61 centimeters

18.
VS#10, *1960*
oil on canvas
18 x 50 inches
45.7 x 127 centimeters

19.
Bars: Blue/Brown/White, *1960*
oil on canvas
42 x 36 inches
106.7 x 91.5 centimeters

20.
Untitled (green/tan/black/orange), *1960*
oil on canvas
20 x 16 inches
50.8 x 40.7 centimeters

21.
Untitled, *1960*
oil on canvas
30 x 50 inches
76.2 x 127 centimeters

22.
VH #2, *1963*
oil on canvas
50 x 40 inches
127 x 101.6 centimeters

23.
Landscape Forms, *1961*
oil on canvas
60 1/4 x 42 inches
153 x 106.7 centimeters

24.
#9, *1963*
oil on canvas
42 x 34 inches
106.7 x 86.4 centimeters

25.
#26, *1964*
oil on canvas
51 x 38 inches
129.5 x 96.5 centimeters

26.
#27, *1964*
oil on canvas
51 x 38 inches
129.5 x 96.5 centimeters

exhibition checklist

2003 *Stripe Paintings: 1979-1981,* Brian Gross Fine Art, San Francisco, California, May 22 - July 5.

2001 *(Mostly) Random Rectangles,* Brian Gross Fine Art, San Francisco, California, July 14 – August 24.
Karl Benjamin: A Selected Retrospective, Cuttress Fine Art, Pomona, California, October 9 – November 6.

1998 *Paintings from the 50's and 90's,* Ruth Bachofner Gallery, Santa Monica, California. In conjunction with UCLA at the Armand Hammer Museum Sunshine & Noir, Los Angeles, California.

1995 LA Artcore, Los Angeles, California.

1994 *The Pomona Years: 1979-1994, A Retrospective*, Montgomery Gallery, Pomona College, Pomona, California.

1992 *Karl Benjamin: Paintings 1955-1990,* Snyder Fine Art, New York, January 14 – February 15.

1991 *Recent Paintings,* Fong-Spratt Galleries, San Jose, California.
Karl Benjamin: Paintings 1955-1990, Ruth Bachofner Gallery, Santa Monica, California, October 24 – November 30.

1990 *A Ten Year Survey,* The Art Galleries of Claremont Graduate School, Claremont, California.
Ruth Bachofner Gallery, Santa Monica, California.

1989-90 *Karl Benjamin: A Retrospective 1955-1987*, Redding Museum and Art Center, Shasta College Art Gallery, Redding, California, February 3 – March 12.
Also shown at the University of the Pacific, Richard H. Reynolds Gallery, Stockton, California, March 28 – April 27; California State University Northridge, Art Galleries, Northridge, California, December 11, 1989 - February 9, 1990.

1988 Ruth Bachofner Gallery, Santa Monica, California.

1986 *Recent Paintings,* Ruth Bachofner Gallery, Santa Monica, California.
Selected Works 1979-1986, Los Angeles Municipal Art Galleries, Barnsdall Park, Los Angeles, California, January 28- March 2.
Hemmerdinger Gallery, Palm Springs, California.
Francine Seders Gallery, Seattle, Washington.
Chrysalis Gallery, Claremont, California.

1985 Chrysalis Gallery, Claremont, California.

1984 Hank Baum Gallery, San Francisco, California.
University of California, Santa Barbara, California.

1983 Chrysalis Gallery, Claremont, California.
Francine Seders Gallery, Seattle, Washington.

1982 Stella Polaris Gallery, Los Angeles, California.
California State University, Bakersfield, California.
Francine Seders Gallery, Seattle, Washington.

1981 Abraxas Gallery, Newport Beach, California.
Karl Benjamin: Paintings from the 50's, Pepperdine University, Malibu, California.
Shasta College Art Gallery, Redding, California.
Libra Gallery, Claremont Graduate School, Claremont, California.
Chaffey College, Alta Loma, California.
Francine Seders Gallery, Seattle, Washington.

1980 *Karl Benjamin 1970-1980,* University of Redlands, Redlands, California.
Cheney-Cowles Museum, Spokane, Washington.
Sheehan Gallery, Whitman College, Washington.
Francine Seders Gallery, Seattle, Washington.
Tortue Gallery, Santa Monica, California.

1979 Francine Seders Gallery, Seattle, Washington.

1978 Francine Seders Gallery, Seattle, Washington.
Karl Benjamin: Recent Paintings, Tortue Gallery, Santa Monica, California, November 17 - December 30.

1977 Tortue Gallery, Santa Monica, California.

1975 Chaffey College, Alta Loma, California.
Tortue Gallery, Santa Monica, California.

1972 University of Redlands, Redlands, California.

1971 William Sawyer Gallery, San Francisco, California.
Muckenthaler Cultural Center, Fullerton, California.

1970 Utah Museum of Fine Arts, Salt Lake City, Utah.
Jefferson Gallery, Los Angeles, California.
San Diego Museum of Contemporary Art, La Jolla, California.

1969 Mount San Antonio College, Walnut, California.

1968 Santa Barbara Museum of Art, Santa Barbara, California.
Henri Gallery, Washington D.C.

1966 Hollis Galleries, San Francisco, California.

1965 Esther-Robles Gallery, Los Angeles, California.
Jefferson Gallery, La Jolla, California.
Laguna Art Museum, Laguna Beach, California.

1964 Esther-Robles Gallery, Los Angeles, California.
Hollis Galleries, San Francisco, California.

1963 Wooden Horse Gallery, Laguna Beach, California.
Esther-Robles Gallery, Los Angeles, California.

1962 Santa Barbara Museum of Art, Santa Barbara, California.
Esther-Robles Gallery, Los Angeles, California.

1961 San Diego Museum of Contemporary Art, La Jolla, California.
Bolles Gallery, San Francisco, California.

1960 Esther-Robles Gallery, Los Angeles, California.
Lang Gallery, Scripps College, Claremont, California.

1959 Esther-Robles Gallery, Los Angeles, California.

1958 Long Beach Museum of Art, Long Beach, California.
Occidental College, Los Angeles, California.

1956 Jack Carr Gallery, Pasadena, California.
University of Redlands, Redlands, California.

1955 Jack Carr Gallery, Pasadena, California.

1954 Pasadena Art Museum, Pasadena, California.

1953 Claremont Book and Art Gallery, Claremont, California.
University of Redlands, Redlands, California.

solo exhibitions

2003 *(Un)Taped: An Exhibition of Hard-Edge Paintings by Karl Benjamin and Mark L. Emerson,* Huntington Beach Art Center, California, September 20 - November 8.

2002 *Ideal Abstraction 1955-1965, Karl Benjamin and Norman Bluhm,* Gary Snyder Fine Art, New York, May 10 - July 10.

2001 *Four Abstract Classicists: Karl Benjamin, Lorser Feitelson, Frederick Hammersley and John McLaughlin,* Gary Snyder Fine Art, New York, June 1 - August 25.

2000 *Vertical Chords,* Harris Gallery, University of La Verne, California, January 18 - February 11.

1998 *Elusive Paradise: Los Angeles Art from the Permanent Collection,* Geffen Contemporary, Museum of Contemporary Art, Los Angeles, California.
Convergences, The Art Galleries at Mt. San Antonio College, Walnut, California.

1997 *Eyedazzlers,* University Art Museum, University of New Mexico, Albuquerque.
Generational Abstractions, Ruth Bachofner Gallery, Santa Monica, California.
Geometric Abstraction 1937-1997, Snyder Fine Art, New York.

1996 *On the Edge of America: California Modernist Art,* Jack Rutberg Fine Arts, Los Angeles, California, November 8 - March 1, 1997.
California Focus, Long Beach Museum of Art, California.
California Artists: Genres of the 20th Century, Henley Gallery, Chapman University, Orange, California.
Some Grids: The Theme of the Grid in 20th Century Art, Los Angeles County Museum of Art, California.

1993 *Four Abstract Classicists: West Coast Hard Edge,* Modernism Gallery, San Francisco, California.
California: Art from the 1930's to the Present, San Francisco Museum of Modern Art, California.
3 Artists: Common Origins, Different Paths, Carnegie Art Museum, Oxnard, California. Also shown at Kemper Gallery, Palm Springs Desert Museum, California.
Choice Encounters, Long Beach Museum of Art, California.

1992 Phinney Gallery, Palm Springs Desert Museum, California.
Selections from the Permanent Collection, Museum of Contemporary Art, Los Angeles, California.

1991 *Post War Geometric Concepts,* Marilyn Pearl Gallery, New York.

1990 *Geometric Abstraction,* Marc Richards Gallery, Santa Monica, California.
Karl Benjamin, Steve Schlichtenmyer, Art Gallery, The Claremont Graduate School, Claremont, California, January - February.
Snyder Fine Art, New York.

1990-92 *Turning the Tide: Early Los Angeles Modernists: 1920-1956,* Laguna Art Museum, California. Also shown at Oakland Art Museum, California; Marion Koogler McNay Art Institute, San Antonio, Texas; Nora Eccles Harrison Art Museum, Logan, Utah; Santa Barbara Museum of Fine Art, California; Palm Springs Desert Museum, California.

1989-90 *Blueprints for Modern Living,* Museum of Contemporary Art, Los Angeles, California.

1989 *Then and Now,* Ruth Bachofner Gallery, Santa Monica, California.
A Decade of Abstraction, Seattle Center, Washington.

1988 *The Linear Thread,* Irvine Fine Arts Center, California.

1987 *California's Painting from the 60's,* University of New Mexico, Albuquerque.
Contemporary Prints by West Coast Artists, Francine Seders Gallery, Seattle, Washington.
Pomona College Centennial Faculty Exhibition, Montgomery Gallery, Pomona College, California.
Insights, Laguna Art Museum, California.

1986 *Four Abstract Classicists: A Look at 1950's California Hard-Edge Painting,* R.C. Erpf Gallery, New York, December 1986 - January 1987.

1985-86 *Ten California Colorists,* Shasta College Art Gallery, Redding Museum & Art Center, California. Also shown at San Jose Institute of Contemporary Art, California; Palm Springs Desert Museum, California; Montgomery Galleries, Pomona College, Claremont, California; University Art Museum, University of New Mexico, Albuquerque, New Mexico.

1985 *Color Forms,* Gallery at the Plaza, Security Pacific National Bank, Los Angeles, California.
Drawings from the David Nellis Collection, California State University, Los Angeles.

1984 *Color, Color, Color,* Henry Gallery, University of Washington, Seattle, Washington.
A Focus on California: Selections from the Permanent Collection, Los Angeles County Museum of Art, California.
The Twentieth Century: The SFMMA Collection, San Francisco Museum of Modern Art, California.

1983 *Contemporary American Printmaking,* Shasta College Art Gallery, Redding, California.

1982 *Color in Contemporary Painting,* Henry Gallery, University of Washington, Seattle, Washington.
Los Angeles Hard Edge, Tobey Moss Gallery, Los Angeles, California. Also shown at Fine Arts Gallery, Laguna Beach, California.

1981 *California Artists: 1940-1980,* Laguna Art Museum, California.
Pacific Coast Museum Selections, National Museum of American Art, Washington, D.C.

1980 *West Coast: Art for the Vice-President's House* (paintings selected from West Coast Museum Collections), San Francisco Museum of Modern Art, California. Also shown at the Vice-President's House, Washington D.C.

1979 *Black and White Are Colors,* Montgomery & Lang Galleries, Pomona College and Scripp's College, Claremont, California.
Art, Inc.: American Paintings from Corporate Collections, Montgomery Museum of Fine Arts, Montgomery, Alabama; Also shown at the Corcoran Gallery of Art, Washington, D.C.; Indianapolis Museum of Art, Indiana; San Diego Museum of Art, California.
Los Angeles Abstract Painting, University Art Museum, University of New Mexico, Albuquerque. Also shown at University Art Gallery, University of California, Riverside.

1978 *A Painting Show,* Mt. San Antonio College, Walnut, California.

1977 *California: 5 Footnotes to Modern Art History,* Los Angeles County Museum of Art, California, January - April.
International Art Fair, Basel, Switzerland, and Cologne, West Germany.
4 From California, Dorothy Rosenthal Gallery, Chicago, Illinois.
Archives of American Art: California Collecting, Oakland Art Museum, California. Also shown at Santa Barbara Museum of Art, California.
3 From California, Francine Seders Gallery, Seattle, Washington.
Los Angeles Hard Edge: The Fifties and the Seventies, Los Angeles County Museum of Art, California.
35th Biennial Exhibition of American Painting, The Corcoran Gallery of Art, Washington, D.C.

1976 *Paintings and Sculpture in California: The Modern Era,* San Francisco Museum of Modern Art, California. Also shown at the National Collection of Fine Arts, Washington D.C.

1971 *Pacific Cities Loan Exhibition,* Auckland City Art Gallery, New Zealand.

1969 *Los Angeles Annual Art Exhibition,* Municipal Art Gallery, Barnsdall Art Park, Los Angeles, California.

1968 *Paintings from the 50's and 60's from the Collection of Gifford and Joann*

group exhibitions

Philips, University of California, Santa Barbara.

1967 *30th Biennial Exhibition of American Painting,* The Corcoran Gallery of Art, Washington, D.C.
Contemporary American Painting, The White House, Washington D.C.
California Art Festival, Lytton Center for the Visual Arts, Los Angeles, California.

1966 *85th Annual Exhibition of the San Francisco Art Institute,* San Francisco Museum of Modern Art, California.
American Painting, Virginia Museum of Fine Arts, Richmond.
Contemporary California Art from the Lytton Collection, Lytton Center for the Visual Arts, Los Angeles, California.
California Painters and Sculptors Invitational, Crocker Art Museum, Sacramento, California.
Drawings, Gallery Dache, New York.

1965 *The Responsive Eye,* Museum of Modern Art, New York. Also shown at St. Louis Art Museum, Missouri; Seattle Art Museum, Washington; Pasadena Art Museum, California; Baltimore Museum of Art, Maryland.
Art Across America, Mead Corporation, New York. Also shown at M. Knoedler & Co., New York; Toledo Museum of Art, Ohio; Cleveland Institute of Art, Ohio; Wadsworth Atheneum, Hartford, Connecticut; Contemporary Arts Center, Cincinnati, Ohio; Isaac Delgado Museum, New Orleans, Louisana; Commerical Museum, Philadelphia, Pennsylvania.
The Colorists: 1950-1965, San Francisco Museum of Modern Art, California.
California Artists, Witte Memorial Museum, San Antonio, Texas.
Survey of Contemporary Art, J.B. Speed Art Museum, Louisville, Kentucky.
Denver Museum Annual, Denver Art Museum, Colorado.
Peace Tower, Los Angeles, California.

1964 *New Accessions, USA,* Colorado Springs Fine Arts Center, Colorado.
California Hard Edge Painting, Pavilion Gallery, Balboa, California.
Selections from the Asher Collection, University Art Museum, University of New Mexico, Albuquerque.
Painted Sculpture, Mount St. Mary's College, Los Angeles, California.

1963 *Liturgical Art,* Mount St. Mary's College, Los Angeles, California.

1962 *50 California Artists,* San Francisco Museum of Modern Art, California. Also shown at Whitney Museum of American Art, New York; Walker Art Center, Minneapolis, Minnesota; Albright-Knox Art Gallery, Buffalo, New York; Des Moines Art Center, Iowa.
Geometric Abstraction in America, Whitney Museum of American Art, New York. Also shown at Institute of Contemporary Art, Boston, Massachusetts.
The Artist's Environment: West Coast, Amon Carter Museum of Western Art, Fort Worth, Texas. Also shown at Oakland Museum, California; Wight Art Galleries, University of California, Los Angeles.

1961-62 *Pacific Profile,* Pasadena Art Museum, California. Circulated in Western States by Western Association of Art Museums.

1961 *Paintings from the Pacific-United States, Japan, Australia, New Zealand,* Auckland Art Gallery, Auckland, New Zealand.
California Artists, Carnegie Mellon Art Gallery, Carnegie Mellon University, Pittsburgh, Pennsylvania.

1960 *West Coast Hard Edge,* Institute of Contemporary Art, London, England. Also shown at Queen's College, Belfast, Ireland.
Purist Painting, American Federation of Arts, White Art Museum, Ithaca, New York. Also shown at Walker Art Center, Minneapolis, Minnesota; J.B. Speed Art Museum, Louisville, Kentucky; Everson Museum of Art, Syracuse, New York; North Carolina Museum of Art, Raleigh; Columbus Gallery of Fine Arts, Ohio.
Annual Exhibition, Los Angeles County Museum of Art, California.
1st Annual Painting and Sculpture Exhibition, La Jolla Art Museum, California.

1959 *Four Abstract Classicists,* Los Angeles County Museum of Art, California. Also shown at San Francisco Museum of Modern Art, California.
New Talent, American Federation of Arts, Wichita Art Museum, Kansas. Also shown at Time, Inc., New York; Moody Gallery of Art, University of Alabama, Tuscaloosa; Howard University, Washington D.C.
California Painters under 35, Wight Art Galleries, University of California, Los Angeles.
1949-1959: A Decade in the Contemporary Galleries, Pasadena Art Museum, California.
Kaleidoscope, Taos, New Mexico.

1958 *Arts of Southern California II: Painting,* Long Beach Museum of Art, California.

1957 *California Drawings,* originated and selected by Pomona College & U.C. Riverside Art Department and Hershel Chipp. Also shown at the Long Beach Museum of Art, California.

1956 *Art in Architecture,* Municipal Art Gallery, Barnsdall Art Park, Los Angeles, California.

1955 *Faculty Exhibition,* Pasadena School of Fine Arts, California.
10th Annual Newport Harbor Art Exhibit, Newport Beach, California.

1954 *14th Annual Invitational Art Exhibit,* Chaffey Art Association, Ontario, California.
Artists You Should Know, Los Angeles Art Association, California.
39th Annual California Art Exhibit, San Bernardino, California.

1953 Falk-Raboff Gallery, Los Angeles, California.
5th Annual San Gabriel Valley Artists Exhibition, Pasadena Art Museum, California.

Cheney Cowles State Museum, *Spokane, WA.*
Claremont Graduate School, *Claremont, CA.*
Denver Art Museum, *Denver, CO.*
Fine Arts Gallery of San Diego, *San Diego, CA.*
Harvey Mudd College, *Claremont, CA.*
Henry Gallery, University of Washington, *Seattle, WA.*
La Jolla Museum of Art, *La Jolla, CA.*
Long Beach Museum of Art, *Long Beach, CA.*
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Museum of Contemporary Art San Diego, *La Jolla, CA.*
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Newport Harbor Art Museum, *Newport Beach, CA.*
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Front Cover (left to right):
VS#1 *(Plate 17)*
Green Moon with Windows *(Plate 5)*
#9 *(Plate 24)*
Totem Group III *(Plate 6)*

Back Cover (left to right):
Red/White/Blue *(Plate 7)*
Red Sun/Blue Moon *(Plate 3)*
Untitled *(Plate 8)*

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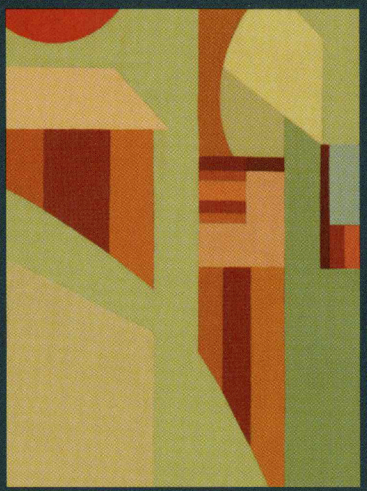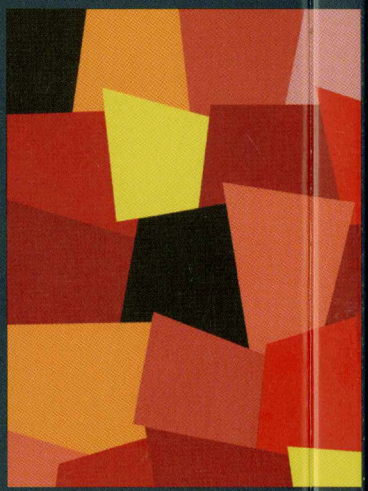
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